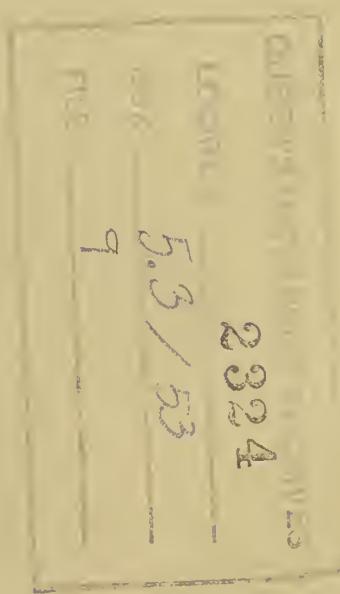


H. C. Burleigh Papers





Toronto Conservatory of Music

DIRECTOR
CHARLES PEAKER, MUS.D., F.R.C.O.

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ETTORE MAZZOLENI, B.A., MUS.B.

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UNIVERSITY OF TORONTO
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VICE-PRINCIPAL
ARNOLD WALTER, JUR. UTR. DR.

EXAMINATION REGISTRAR
FREDERICK SILVESTER, F.C.C.O.

TELEPHONE: WA. 2655
COLLEGE STREET AT UNIVERSITY AVENUE

Toronto 2B, May 9th, 1946

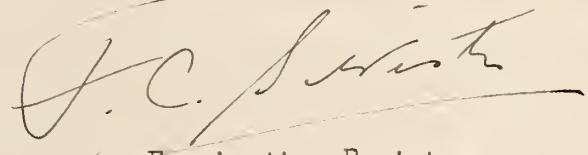
Mr. W.R. Freeman,
Brighton, Ont.

Dear Mr. Freeman:

We are in receipt of the form relating to the theory examinations, and the arrangements you mention are quite satisfactory as far as we are concerned.

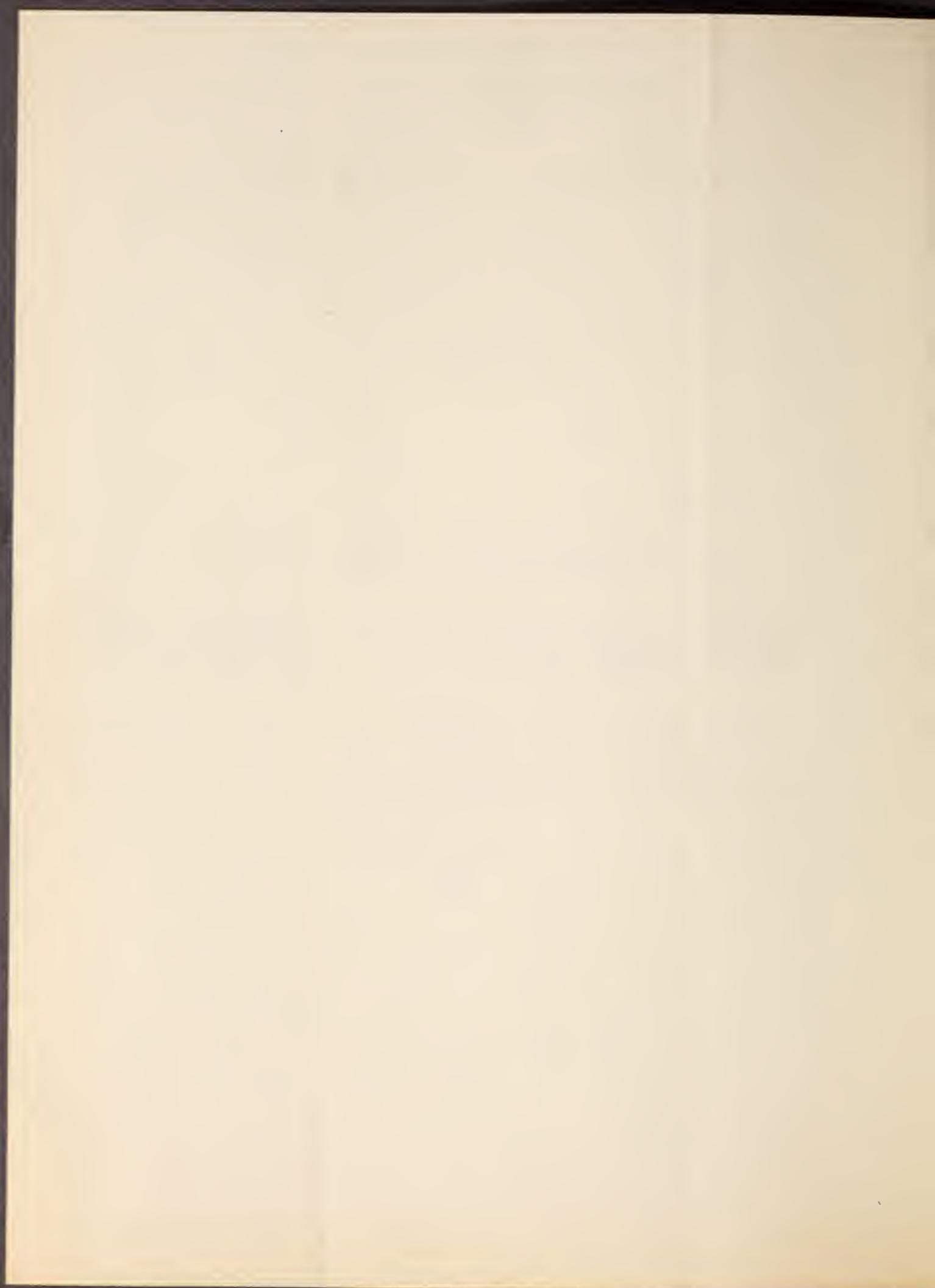
We enclose the four forms of application requested.

Yours very truly,



Examination Registrar

FCS/B



UNIVERSITY OF TORONTO

Toronto Conservatory of Music

CONDITIONS GOVERNING THE ARRANGEMENT OF THEORY CENTRES

1. In order to have a regular Theory Centre, the expenses of which are paid by the Conservatory, a fixed minimum of \$42.00 in examination fees is required. A Special Theory Centre may be granted for a smaller amount, but in such cases the candidates for whom the Examination is arranged must be responsible for any costs incurred in providing a Presiding Officer and Examination Room. *The Conservatory does not charge any additional fees to candidates writing at special theory centres.*

2. The Presiding Officer, according to University rules, must be a clergyman, school teacher, or other reliable, disinterested person who will take charge of the papers and see that the rules and regulations are strictly adhered to, and the written answers promptly returned to Toronto. Teachers and their relatives or relatives of the candidates are not eligible, and all candidates must write under the same supervision.

The centre will be granted in accordance with the particulars below unless the applicant is notified to the contrary.

In accordance with the conditions stated in the Syllabus, I agree to the arrangement of a Theory Centre of the Toronto Conservatory of Music at

NAME OF CENTRE.....

EXAMINATION BUILDING.....

PRESIDING OFFICER.....

ADDRESS.....

NUMBER OF CANDIDATES

Signed.....

Address..... Date.....

Note: *Forms of application for examination are sent only on request.*





Toronto Conservatory of Music

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W. KENNETH GIBB, B. COM., C.P.A.
EXAMINATION REGISTRAR
FREDERICK SILVESTER

TELEPHONE: WAV 2655
COR. COLLEGE ST. AND UNIVERSITY AVE

Toronto May 1st, 1944

Mr. W. R. Freeman,
Brighton, Ont.

Dear Mr. Freeman:

The forms of application requested in your recent letter have been mailed under separate cover.

In order to have a separate centre at Brighton, there should be a minimum of \$50.00 in fees. If you will have this amount, will you be kind enough to fill in the enclosed form and return it at your earliest convenience?

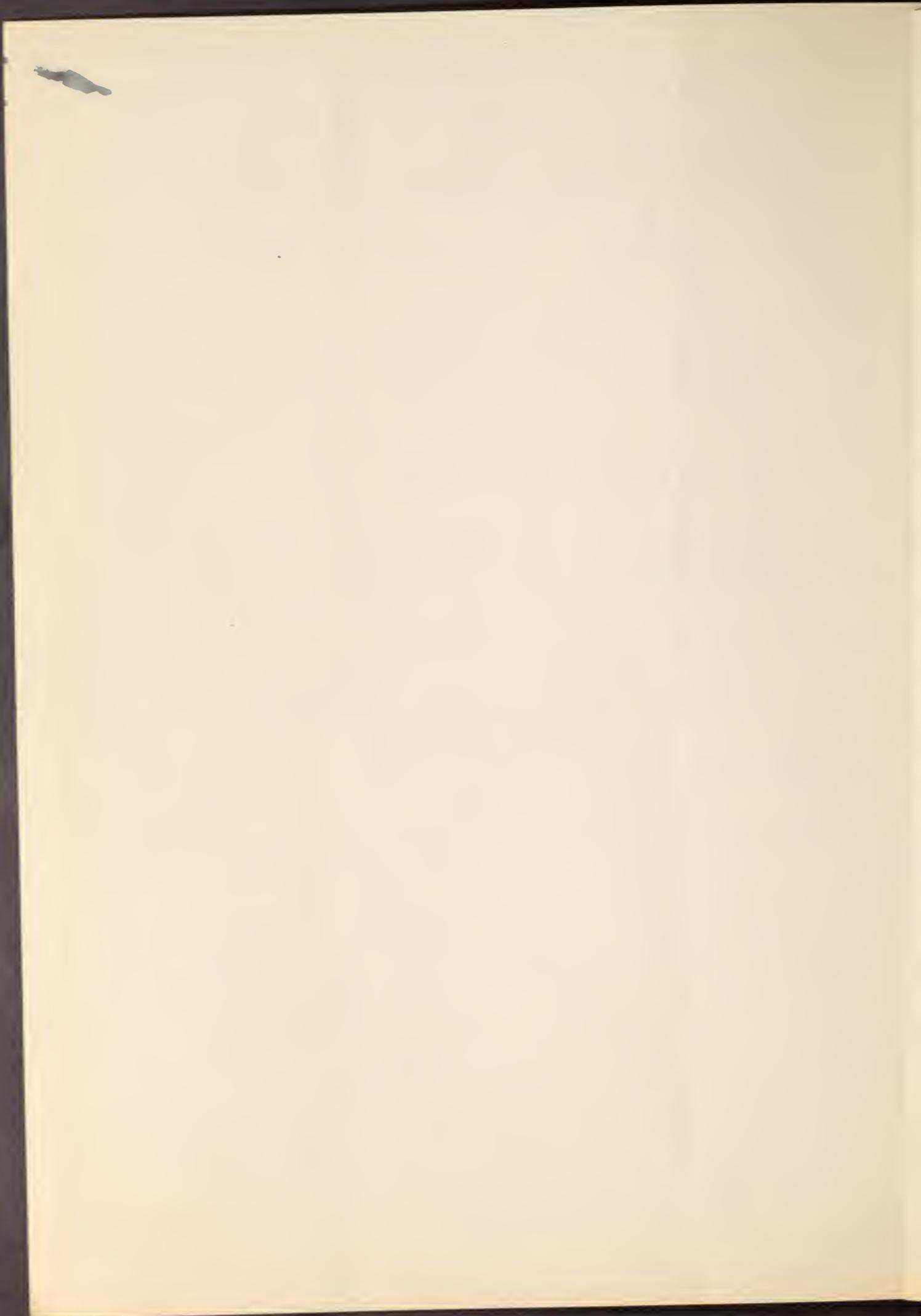
Thanking you, I am

Yours very truly,

J.C. Silvester

Examination Registrar

FCS/B
Enc.





Toronto Conservatory of Music

DIRECTOR
CHARLES PEAKER. MUS.D., F.R.C.O.

PRINCIPAL
ETTORE MAZZOLENI. B.A., MUS.B.

VICE-PRINCIPAL
ARNOLD WALTER. JUR. UTR. DR.

EXAMINATION REGISTRAR
FREDERICK SILVESTER. F.C.C.O.

TELEPHONE: WA 2655
COLLEGE STREET AT UNIVERSITY AVENUE

Toronto 2B, May 4th, 1946

Mr. W.R.Freeman,
Brighton, Ont.

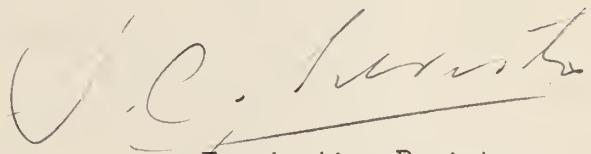
Dear Mr.Freeman:

I am in receipt of your letter of the 3rd inst., and note that the pupils will go to Belleville for their practical examinations.

We shall be glad to grant a special theory centre in Brighton under the usual conditions, if you will kindly fill in the enclosed form of agreement and return it as soon as possible. You will notice from the time table that I and II Theory are scheduled for a Saturday.

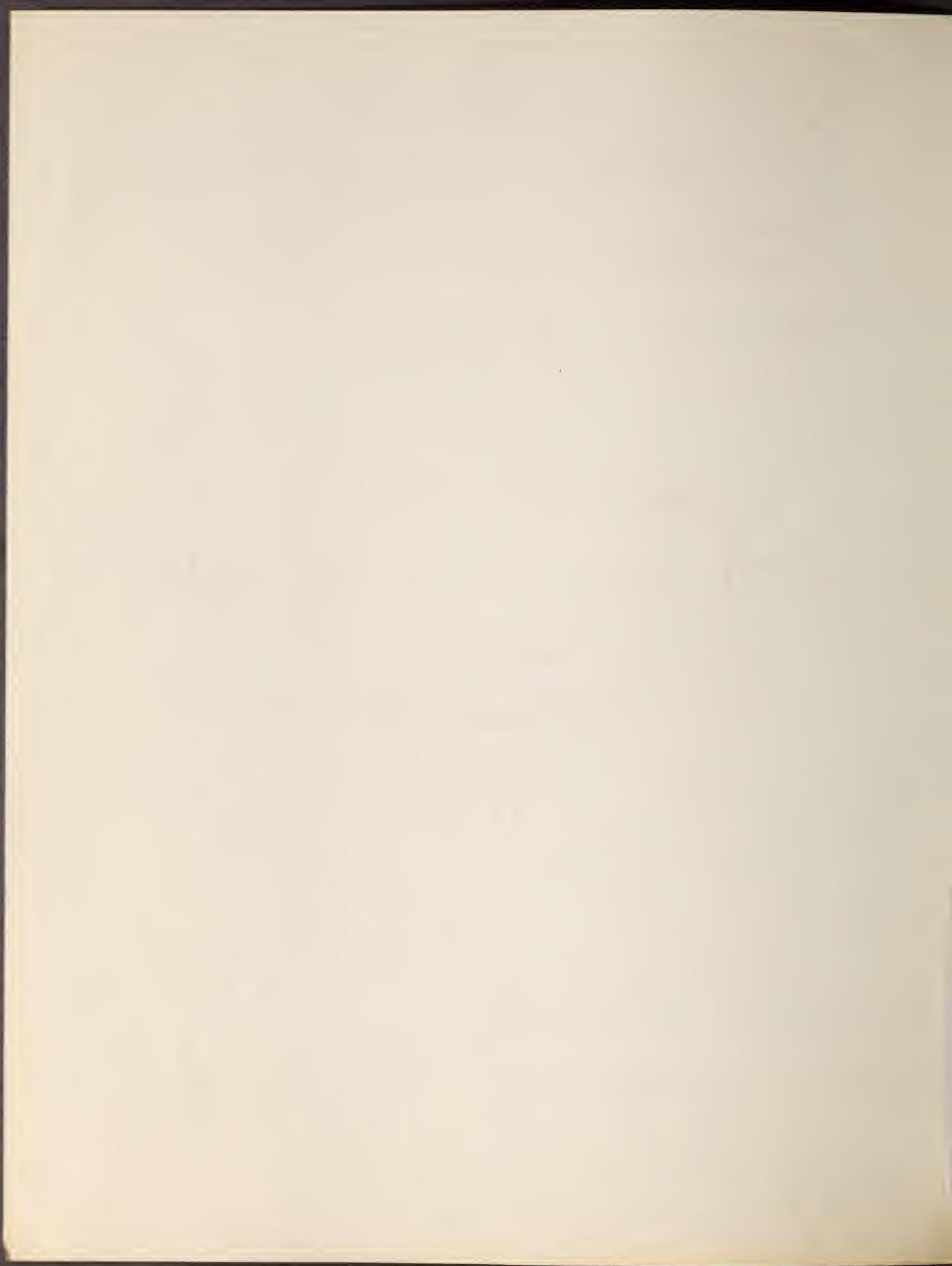
We also enclose the forms of application requested.

Yours very truly,


V.C. Webster

Examination Registrar

FCS/B
Enc.



My dear Ray.

Your letter of inquiry re Chopin received, may I say first of all that there are many problems of this kind occurring in Chopin. Schumann said especially which I almost impossible to answer satisfactorily on paper, without being misunderstood. I will make an effort as soon as possible to run over for a couple of hours & go into the whole subject. However generally the answer is found in the Melody line, Harmonic structure, many of these ornaments are technically impossible, if one follows strictly the theoretical rules of coming "on the beat" especially at fast tempos also. A great number of Chopin's ornaments containing many notes should be part of the melodic outline. I think you have almost the right idea as regards A. C. D. B is very awkward, & I certainly agree two $\frac{1}{16}$ in melody is incorrect + the only way I can get a smooth melody

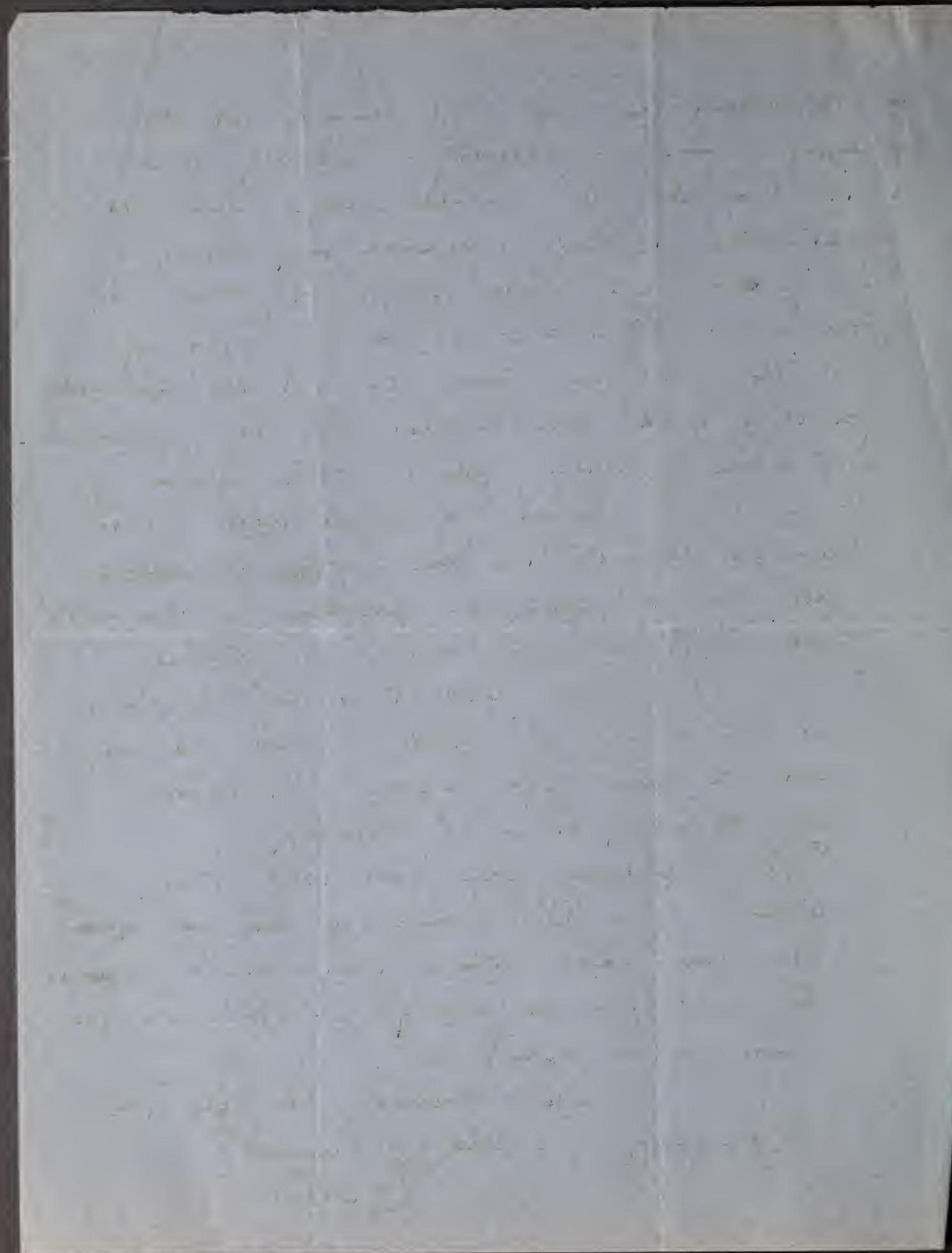
positive health / etc

is to bring in the left hand at its
proper place — ~~recently~~ — named put
L.H. thumb on melody note but not
measured. I have mislaid my copy of
this piece but have played it this way
from your M.S. & it seems to "come off"
OK after a few times to get the balance.
You will find one cannot be too mechanical
over some of these points. The effect of
A-C-D, I think is Grace note, first
then the accent with one sweep to Melody
note, all as near as possible 'on the beat'
Could explain much better at piano.

Well Glad Teaching & Exams
are shaping up well & will do my
best to run over soon. It would
be Monday or a Wednesday.

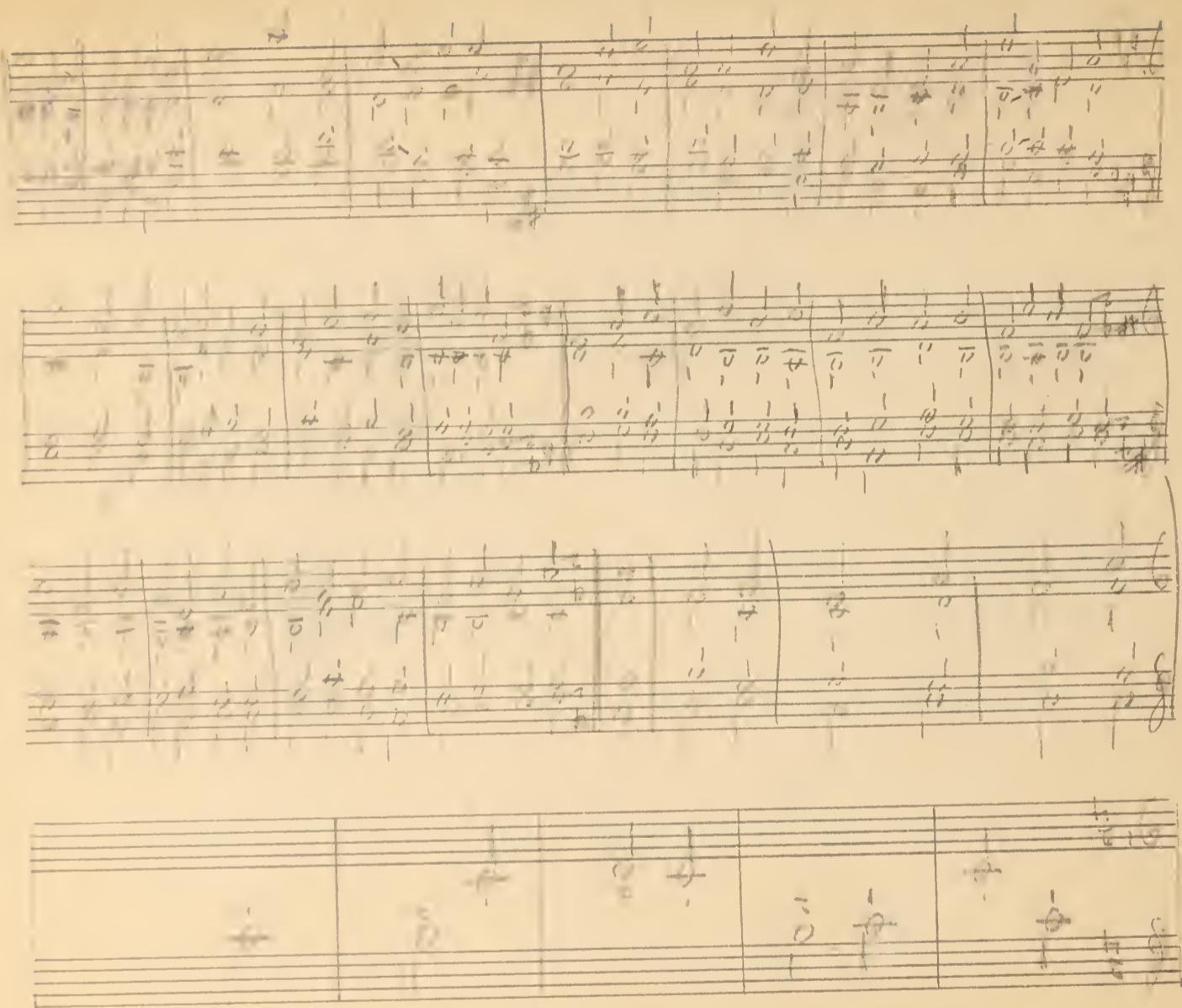
Ethel has been far from well this
Winter & the D. seems to do no good
she has had blood tests etc & reports
OK. but she is always so tired at the
least extra exertment.

Well cheerio! Will see you
before long Always Sincerely
Elmer



own melody - re-write and comp. in B *no solfège*

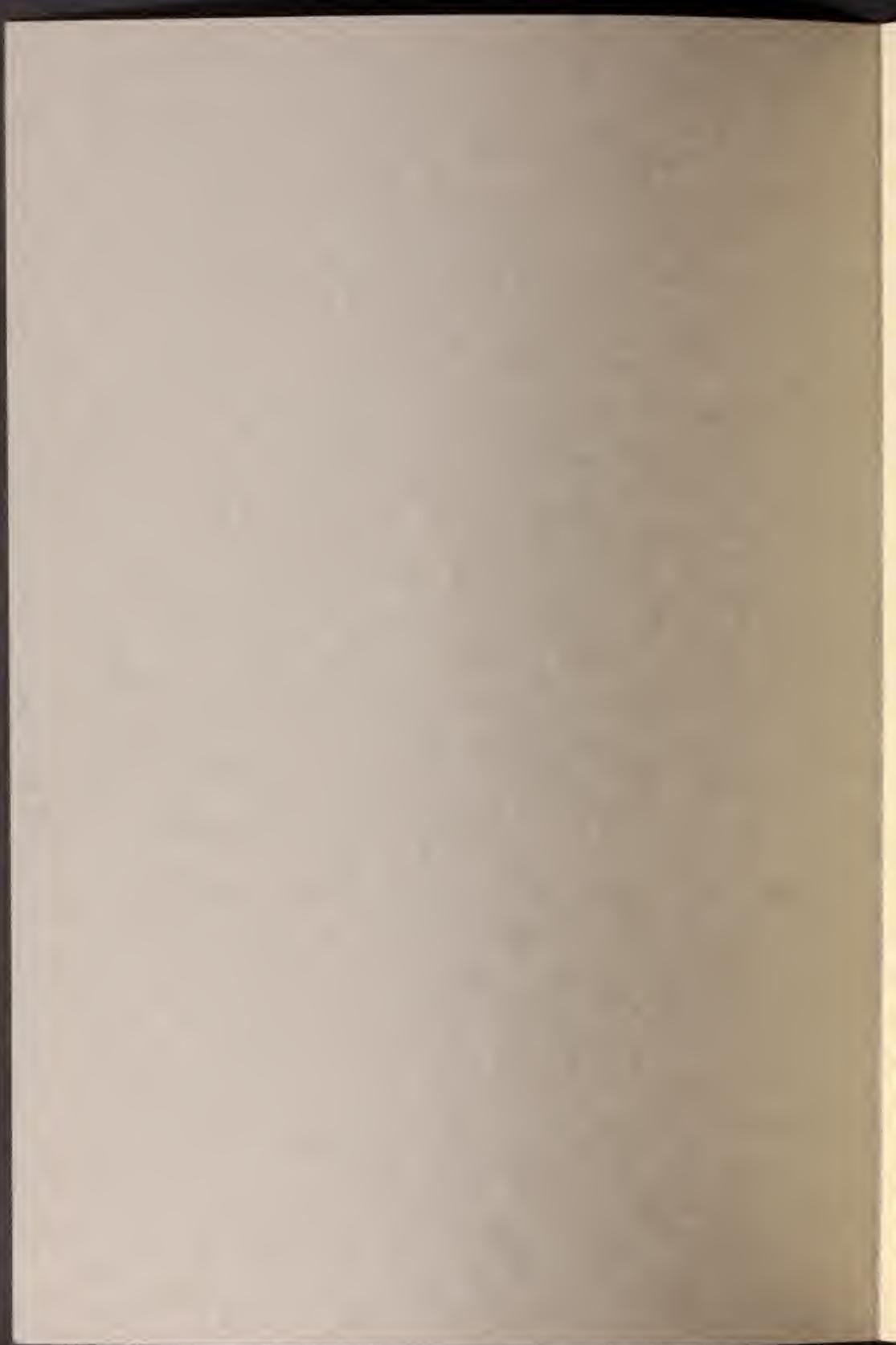
A handwritten musical score consisting of four staves, likely for a string quartet. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, and the bottom staff a bass clef. The key signature is B major (two sharps). The time signature varies throughout the piece. The score includes various note heads (circles, squares, triangles) and rests, with some notes having vertical stems and others horizontal stems. There are also several fermatas (dots over notes) and a measure repeat sign (double bar line with dots). The manuscript is dated "200-7/3/5" and includes initials "C.E.P." and "P.18".



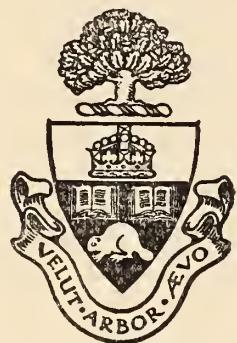
UNIVERSITY OF TORONTO
CALENDAR



FACULTY OF MUSIC
1940-1941

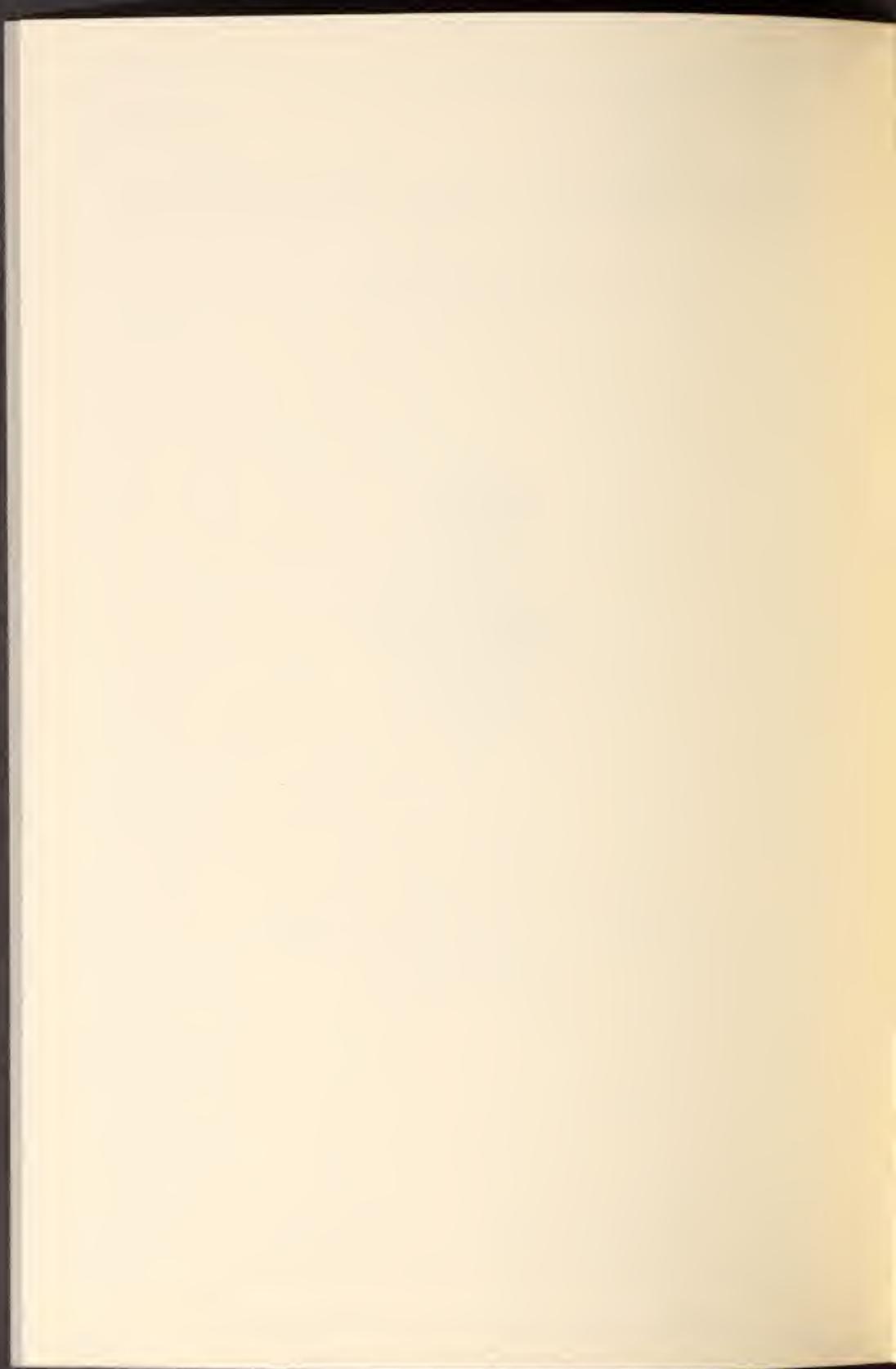


UNIVERSITY OF TORONTO
CALENDAR



FACULTY OF MUSIC
1940-1941

THE UNIVERSITY OF TORONTO PRESS



UNIVERSITY OF TORONTO

1940-1941

This pamphlet contains the curricula in Music
of the University of Toronto, viz.:

1. Curriculum for the Degree of Bachelor of
Music.
2. Curriculum for the Degree of Doctor of
Music.

All communications should be addressed to

THE SECRETARY, FACULTY OF MUSIC,
UNIVERSITY OF TORONTO.

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Curriculum for Degree of Doctor of Music.....	15
Summary of enrolment of undergraduates.....	16

UNIVERSITY OF TORONTO

FACULTY OF MUSIC

1940-1941

THE HON. AND REV. HENRY JOHN CODY, M.A., D.D., LL.D....*President*

SIR ERNEST MACMILLAN, B.A., MUS. DOC., LL.D.
Dean

135 College Street

LEO SMITH, MUS. BAC.,
Professor

117 Park Road

HEALEY WILLAN, MUS. DOC.,
Professor and University Organist

139 Inglewood Drive

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	ARTHUR D'ORR LE PAN, B.A.Sc.
<i>Director of Extension Work and Publicity</i> ,	
	WILLIAM J. DUNLOP, B.A., B.PAED.
<i>Warden of Hart House</i>	JOHN BURGON BICKERSTETH, M.A.
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<i>Manager of the University of Toronto Press</i>	A. GORDON BURNS, B.A.

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<i>Dean</i>	SIR ERNEST MACMILLAN, B.A., Mus.Doc., LL.D.
<i>Secretary</i>	ANNIE WILKIE PATTERSON, B.A.

DEGREE OF BACHELOR OF MUSIC

The degree of Bachelor of Music (Mus. Bac.) will be conferred by the University of Toronto upon students of music, on compliance with the requirements of the curriculum in music which may from time to time be prescribed by the Senate.

MATRICULATION

For admission to the Faculty of Music a candidate will be required to present certificates giving him credit in the following subjects of Pass Matriculation, and two subjects of Honour Matriculation:

PASS MATRICULATION:

ENGLISH (Literature and Composition)
HISTORY (Canadian and Ancient) *or*
CANADIAN HISTORY and MUSIC*
MATHEMATICS (Algebra and Geometry)

Any three of:

LATIN (Authors and Composition)
GREEK (Authors and Composition)
FRENCH (Authors and Composition)
GERMAN (Authors and Composition)
SPANISH (Authors and Composition) *or*
ITALIAN (Authors and Composition)
PHYSICS AND PRACTICAL MUSIC *or* PHYSICS AND CHEMISTRY.

HONOUR MATRICULATION:

ENGLISH (Literature and Composition)
MUSIC (Grade IX practical)

Notice is hereby given that the requirements for admission will be increased so as to include ultimately four subjects of honour matriculation, as follows:

ENGLISH (Literature and Composition)
MUSIC (Grade IX practical)

and any two of:

LATIN (Authors and Composition)
MATHEMATICS (two of Algebra, Geometry, Trigonometry)
FRENCH (Authors and Composition)
GERMAN (Authors and Composition)
GREEK (Authors and Composition)
ITALIAN (Authors and Composition)

*Candidates choosing this option must have completed the requirements for the Grade VIII certificate of the Toronto Conservatory of Music in practical subjects including paper work, or must have passed the Middle School examination in music, or must have passed the Grade VIII theoretical examination of the Toronto Conservatory of Music.

SPANISH (Authors and Composition)

HISTORY

SCIENCE (Chemistry and Physics)

SCIENCE (Botany and Zoology).

For admission in 1941-1942 English and Music and a third subject.

For admission in 1942-1943 English and Music and two other subjects.

Candidates who hold the Grade IX certificate or the diploma for associateship or licentiateship of the Toronto Conservatory of Music shall not be required to take the examinations in Ancient History and Chemistry.

The courses of study prescribed in each of these subjects will be found in the Curriculum for Matriculation, a copy of which may be obtained on application to the Registrar of the University.

Special application for Matriculation may be dealt with by the Senate.

REGISTRATION

Every student shall, in each year of his course, register his name with the Secretary of the Faculty of Music not later than the first of October.

By order of the Board of Governors, every candidate for admission must submit a certificate of successful vaccination with his or her application, or agree to submit such certificate within ten days after the opening of the session. Dr. Porter and Dr. Jean Davey of the University Health Services will arrange for the vaccination of those who so desire.

After the first of October registration can be effected only by petition to the Faculty and on payment of a fine of One Dollar a month for each month after October.

COURSES OF INSTRUCTION

The University offers the following courses to those registered in this Faculty:

I. Lecture courses bearing on the examination requirements, particulars of which may be obtained on application.

II. *Optional.* Through the Toronto Conservatory of Music:

(a) Two hours per week tutorial work in the required subjects, in a class of four, under some member of the Faculty of Music, for the students of the first and second years, and an additional hour for the students of the third year.

(b) Four regular Conservatory courses in Ear Training, History of Music, Score Study and Musical Form.

For fees in connection with these courses, see page 12.

PREScription FOR EXAMINATIONS

In addition to Matriculation the candidate must have passed three examinations before the degree of Bachelor of Music shall be granted.

FIRST YEAR

1. Harmony in three and four parts.
2. Counterpoint in two and three parts. No three part counterpoint with combined species will be required, but candidates will be required to add one part to a Canto Fermo in the fifth species, and to write double counterpoint at the 15th.
3. The History of Music from the rise of the Flemish School to the death of Bach and Handel, and excluding composers who died at a later date.

In awarding marks, the examiners will require not only accuracy of statement, but some literary style.

4. A *viva voce* examination at which the candidate will be asked questions of a general nature, and covering in particular a knowledge of the following scores:

WILBYE: Sweet Honey-sucking Bees (Novello)

BACH: Church Cantata No. 93—Wer nur den lieben Gott lässt walten
(If thou but sufferest God to guide thee) (Vocal Score—Novello)

HANDEL: Suite for Harpsichord No. 4 in E minor (any standard edition).

A candidate holding the diploma of Associateship of the Toronto Conservatory of Music will be admitted *ad eundem statum* to the second year, provided he or she shall have passed the necessary theoretical examinations, including the Grade V Counterpoint of the Toronto Conservatory of Music.

SECOND YEAR

1. Harmony in not more than four parts, including simple part-writing for voices and for string quartet.
2. Counterpoint—strict and free in not more than four parts. Free counterpoint will include simple contrapuntal treatment of a given hymn-tune.
3. Double Counterpoint at the octave, 10th, 12th and 15th. Canon in two parts at the octave, with an independent part. Fugal exposition in not more than four parts to be written on a given subject.
4. The History of Music subsequent to the time of Bach and Handel, including composers whose deaths occurred at a date later than 1760, and earlier than 1910.

In awarding marks, the examiners will require not only accuracy of statement, but some literary style.

5. Musical Form and Composition. The simple forms and analysis of the musical sentence. Candidates may be required to extend a given phrase to form a complete sentence written in pianoforte or vocal style.

6. A *viva voce* examination at which the candidate will be asked questions of a general nature, and covering in particular a knowledge of the following scores:

MOZART: Requiem (Vocal Score, with Latin words—Oxford University Press)

ELGAR: String Quartet in E minor (Miniature Score—Novello)

BRAHMS: Three Intermezzi, Op. 117 (any standard edition)

FINAL YEAR

1. Harmony in not more than five parts, including some original work.
2. Counterpoint in not more than five parts.

3. A fugue in not more than four parts for strings or voices, to be written in the examination room.

4. A general survey of the History of Music from the earliest times to the present day. Candidates will be required to study Dyson's "The Progress of Music" (Oxford University Press) and at the annual examination to write an essay based on some subject, specified by the examiners, and dealt with in this book.

Students are recommended also to study H. C. Colles' "The Growth of Music" and as many as possible of the scores listed therein; also Oxford History of Music (Oxford University Press). (See also list on page 13).

5. Musical Form and Analysis. Candidates will be required to bring to the examination room copies of the scores selected for special study (see section 7).

6. Orchestration.

7. A *viva voce* examination at which the candidate will be asked questions of a general nature, and in particular required:

- (a) To show a critical and analytical knowledge of the following scores:

BRAHMS: Trio in C minor, Op. 101 (any standard edition)

DYSON: The Canterbury Pilgrims, Parts I, II, V, VI, XI, XII, XIII (Vocal Score—Oxford University Press)

DVORAK: Symphony No. 5 in E minor (From the New World) (Miniature Score).

- (b) To play any one of the preludes and fugues from Bach's "Wohltemperirtes Klavier", selected by candidate.

- (c) To transpose a simple piece at sight.

- (d) To read at sight from a full score of a date not later than Mendelssohn.

- (e) To modulate at the keyboard.

Tests equivalent to (b), (c) and (d) will be arranged for singers or players upon orchestral instruments.

8. Each candidate shall submit an original composition of a length sufficient to occupy not less than fifteen minutes in performance. This may be *either*:

- (a) A work for Chorus and String Orchestra (to which the candidate may, at his own option, add wind instruments) containing a substantial proportion of contrapuntal writing, and some writing for solo voice or voices; *or*:
- (b) A string quartet in three movements, at least one of which shall be written in Sonata form.

The work must exhibit structural independence and artistic interest and will not be regarded as sufficient solely on the ground that it is free from technical errors.

An exercise that has once been submitted and rejected may not be submitted a second time in amended form unless the Faculty shall have expressly permitted the incorporation, in a new exercise, of a portion of a previous one.

(c) In lieu of the above composition, candidates may present a thesis of not more than five thousand words on some subject connected with musical history or criticism, the subject to be submitted to and approved by the Faculty of Music at the beginning of the academic year.

In awarding marks for this thesis the examiners will require that it show not only accuracy of statement but some literary style.

The composition or thesis must be sent to the Secretary of the Faculty not later than the first of April, accompanied by a declaration that it is the candidate's own unaided work.

Candidates for the degree may defer presenting this composition or thesis until a subsequent annual examination, in which case the fee for the examination shall be ten dollars (\$10.00).

(d) Candidates who hold Licentiatehip diplomas of the Toronto Conservatory of Music will not be required to submit an exercise or a thesis.

The Senate may admit *ad eundem statum* undergraduates of other Universities after due inquiry as to the requirements demanded by the institutions in which the candidates obtained their standing.

EXAMINATIONS

The examinations will take place in Toronto at times to be fixed by the Senate.

Supplemental examinations will not be provided for candidates who are starred in subjects of the third year.

No supplemental examination will be allowed to a candidate in any year after a period of three years from the date that he or she obtained standing in that year. Similarly, the exercise must be submitted within three years from the date that a candidate obtains standing in the third year.

Applications accompanied by the proper fee must be transmitted to the Secretary of the Faculty before the fifteenth of March. (Cheques should be made payable to the University of Toronto.)

The total number of marks necessary to pass on any subject is 60; second class honours, 70; first class honours, 80; maximum, 100.

FEES

Matriculation.....	\$ 5.00
Registration.....	25.00
Lecture Fee Annual, Course I.....	5.00
" " " Course II—First Year.....	75.00
Second Year.....	75.00
Third Year.....	85.00
Each examination subsequent to matriculation.....	10.00
For admission <i>ad eundem statum</i>	10.00
Degree of Mus. Bac.....	20.00

SUGGESTED LIST OF TEXT-BOOKS

Rudiments and Harmony:

- Musical Rudiments—Leo Smith (Boston Music Co.).
Elementary Harmony, Books i, ii and iii—Kitson (Oxford University Press).
The Evolution of Harmony—Kitson (Oxford University Press).
Harmony, Parts i, ii and iii—Anger (Boston Music Co.).
Contrapuntal Harmony—Kitson (Oxford University Press).
Modern Harmony—Eaglefield Hull (Augener).

Counterpoint:

- Counterpoint for Beginners—Kitson (Oxford University Press).
The Art of Counterpoint—Kitson (Oxford University Press).
Modern Academic Counterpoint—Pearce (Winthrop Rogers).
Contrapuntal Technique of the Sixteenth Century—Morris (Oxford University Press).
Applied Strict Counterpoint—Kitson (Oxford University Press).

Double Counterpoint, Canon and Fugue:

- Primer of Fugue—Higgs (Novello).
Studies in Fugue—Kitson (Oxford University Press).
Double Counterpoint and Canon—Bridge (Novello).

Form and Composition:

- Structure in Music—Morris (Oxford University Press).
Musical Form—Prout (Augener).
Musical Composition—Stanford (MacMillan).
Composition—Corder (Curwen).
Analysis of Bach's 48 Preludes and Fugues—Ilfie (Novello).
Sonata Form—Haddow (Novello).
Preparatory Exercises in Score-Reading—Morris & Ferguson (Oxford University Press).

Orchestration:

- Choral Orchestration—Cecil Forsyth (H. W. Gray Co.).
Orchestration—Cecil Forsyth (MacMillan).
Project Lessons in Orchestration—Heacox (Ditson).
Orchestration—Gordon Jacob (Oxford University Press).

History:

Summary of Musical History—Parry (Novello).
Evolution of the Art of Music—Parry (Keegan Paul).
The Growth of Music, Books i, ii and iii—H. C. Colles (Oxford University Press).
Music and Musicians—Lavignac (Henry Holt).
Modern Musicians—Hadden (T. M. Foulis).
Grove's Dictionary of Music and Musicians (MacMillan).
Oxford History of Music—6 Vols. (Oxford University Press).
Music of 17th and 18th Centuries—Leo Smith (Dent).

Candidates are not restricted to the above list, which is only suggested.
The paper work is judged irrespective of any particular author or school.

DEGREE OF DOCTOR OF MUSIC

Candidates registering for the degree of Doctor of Music must be Bachelors of Music of this or some other recognized university of at least one year's standing. The Secretary of the School of Graduate Studies will accept registration on or before the first of November.

The requirements are two: a written and oral examination (See Paragraph 1 below); a musical exercise (See Paragraph 2 below). The exercise may not be submitted until after both written and oral examinations have been passed.

1. The written examination will include Harmony, Counterpoint, (in not more than eight parts), Fugue, Musical Form, Orchestration, and Musical History, of a more advanced character than that of the Mus. Bac. examinations. The oral examination will include questions of a general nature besides questions relative to the critical and analytical knowledge of the following scores:

BEETHOVEN: *Fidelio* (Vocal Score—English and German words—Novello).

PALESTRINA: *Stabat Mater* (any standard edition).

WALTON: *Symphony No. 1* (Oxford University Press).

2. The exercise may be in the nature of one of the following:

- (a) A cantata—this to include an overture, choruses, parts for one or more solo voices, and full orchestral accompaniment.
- (b) A work for full orchestra in cyclic form.
- (c) An orchestral tone-poem.

The exercise must be of appropriate length and should require at least 30 minutes in performance. It must be submitted not later than the 15th of March.

3. The examinations will take place in Toronto at times to be fixed by the Senate. The candidate will be allowed to repeat those papers in which he does not reach the required standard, provided that the number of those papers does not exceed three.

Applications accompanied by the proper fee must be transmitted to the Secretary of the School of Graduate Studies before the 15th of March.

The fees are:

Registration.....each year \$ 5.00

Examination..... 50.00

(Reading of exercise.....\$25.00)

(Written examination.....\$25.00)

Degree..... 25.00

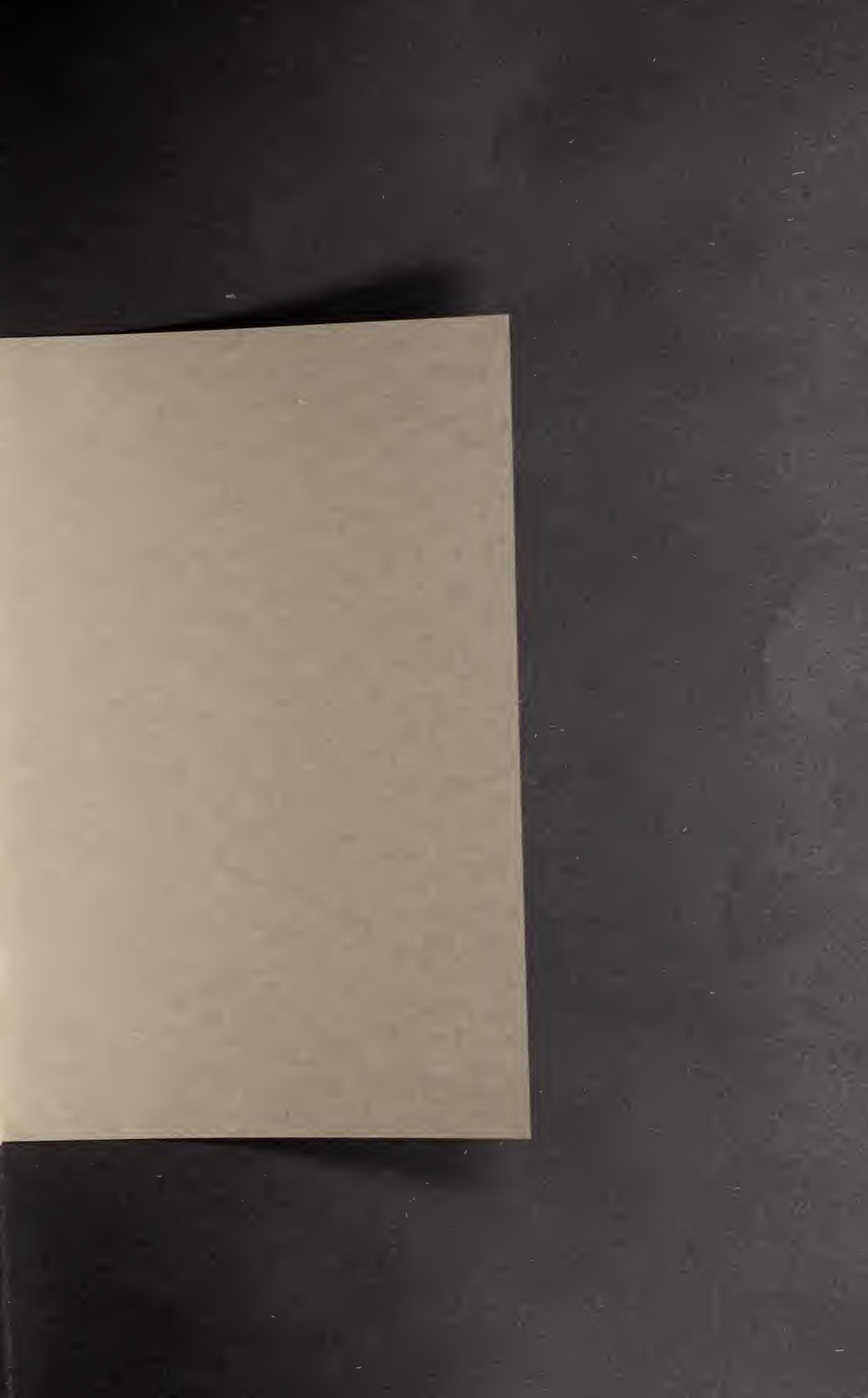
ENROLMENT OF STUDENTS

SUMMARY

1939-1940

BACHELOR OF MUSIC

First Year.....	8
Second Year.....	19
Third Year.....	23
Occasional.....	—
Total.....	50



The University of Toronto issues the following official publications, any one of which may be had on application to the Registrar of the University or to the Secretary of the Faculty respecting which information is sought:

Curriculum for Matriculation

Calendar of the Faculty of Arts

Calendar of the Faculty of Medicine

Calendar of the Faculty of Applied Science
and Engineering

Calendar of the Faculty of Household Science

Calendar of the Ontario College of Education

Calendar of the Library School

Calendar of the Faculty of Forestry

Calendar of the Faculty of Music

Calendar of the School of Graduate Studies

Calendar of the Faculty of Dentistry

Calendar of the School of Hygiene

Curriculum in Law

Miscellaneous Curricula—

Pharmacy, Agriculture, Veterinary Science.

Calendar of the Department of Social Science

Calendar of the School of Nursing

Curriculum in Physical Education for Women

University Extension Curricula—

Summer Session, Occupational Therapy,

Physiotherapy, Aerial Navigation, Business.



Toronto Conservatory of Music

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SIR ERNEST MacMILLAN, BA., MUS.D.
LL.D., HON. R.A.M., F.R.C.M., F.R.C.O.

EXECUTIVE OFFICER
NORMAN WILKS, M.C., HON. R.C.M.

TELEPHONE: WAV.2655

SECRETARY - TREASURER
W KENNETH GIBB, B. COM., C.P.A.

EXAMINATION REGISTRAR
FREDERICK C. SILVESTER

COR. COLLEGE ST AND UNIVERSITY AVE

Toronto March 6, 1942

Mr. W. R. Freeman,
Brighton,
Ontario.

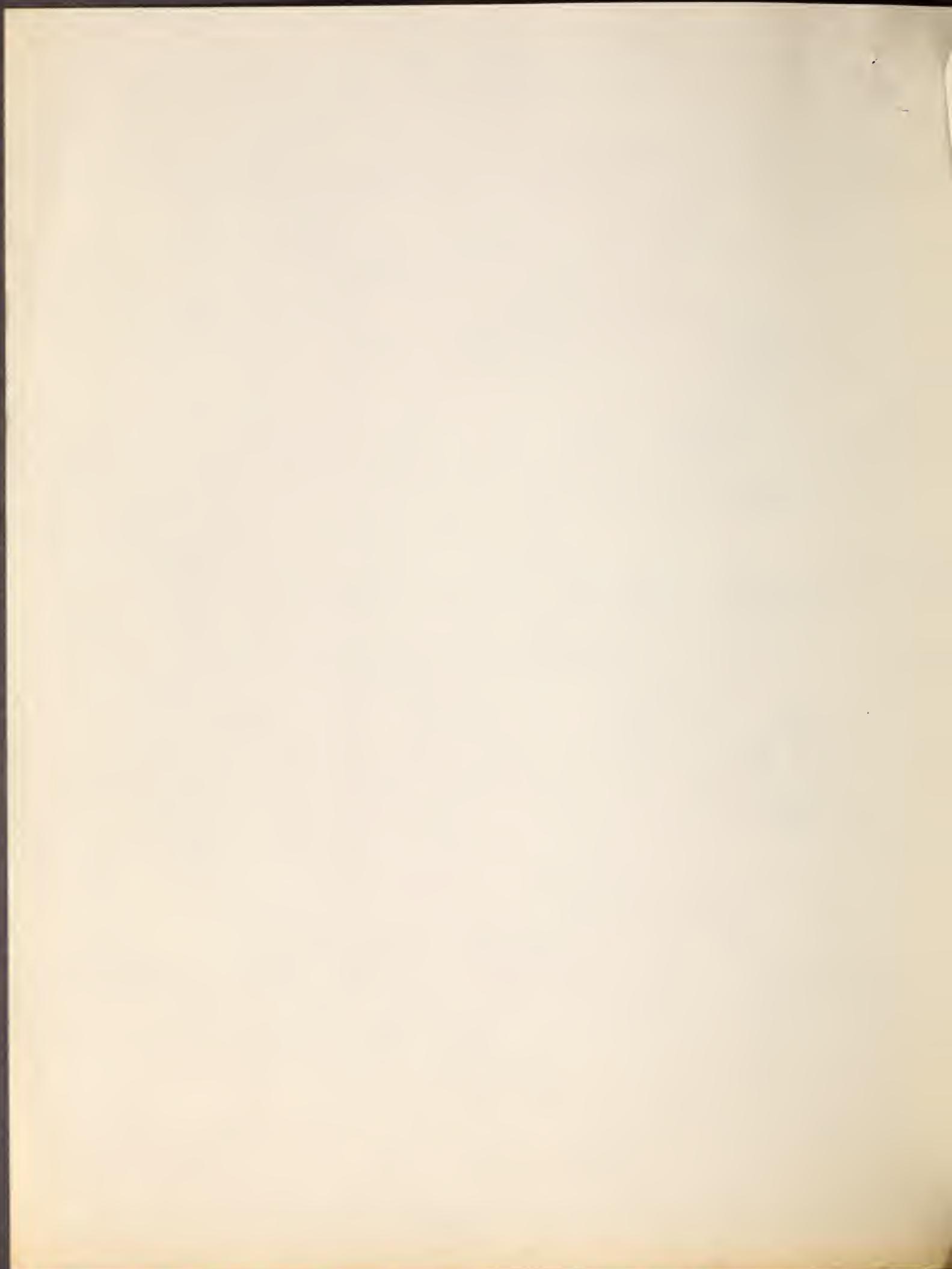
Dear Sir:

Any eight of the numbers on your list, apart from those crossed off which are already on the Associateship lists, would make a suitable programme for L.T.C.M. I quite understand your wish to cover some of the ground in advance. It is, however, possible that your teacher here, after you have started, may want to make some changes. With this reservation, I am quite in accordance with the list you have chosen and shall be glad to give you any further information I can, either now or when you commence your work here.

Yours very sincerely,

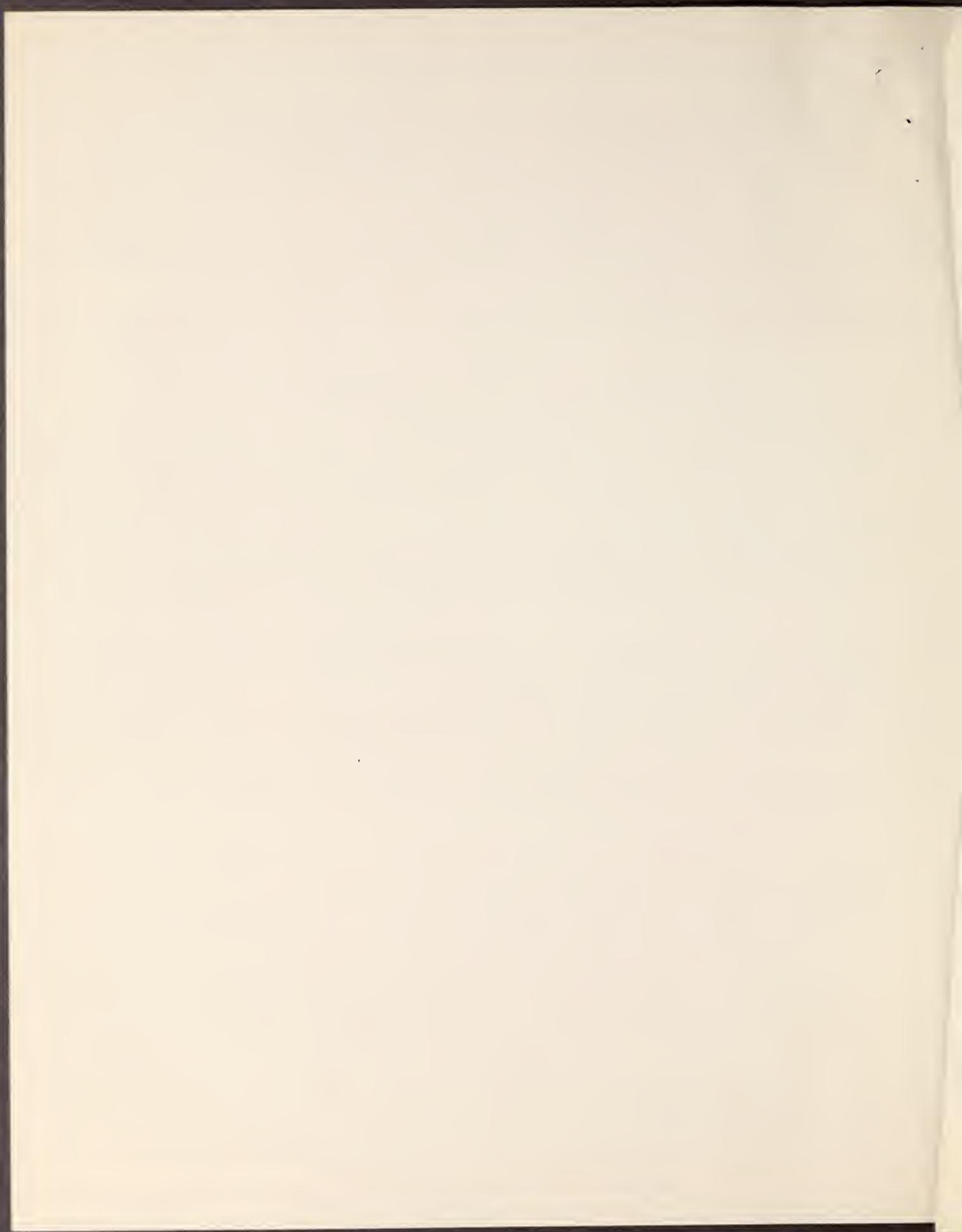
A handwritten signature in ink, appearing to read "Sir Ernest MacMillan".

Principal.



Numbers which may be used for R.J.C.M.

1. Bach - (a) Prelude and Fugue in A minor, arr. by Liszt.
(b) Bach-Busoni Chaconne in D minor
(c) Fantasia Chromatica (Liszt)
2. Beethoven - Sonata Appassionata op. 57
Andante in 7 (Andante Favore)
3. Brahms - Capriccio . Op. 76, No. 5. (C[#] minor)
A.T. { Rhapsody. Op. 79, No. 1. (B minor)
Rhapsody. Op. 79, No. 2.
Scherzo . Op. 4 (E^b minor)
- 4 Chopin - Scherzo - Op. 39 (C[#] minor)
Scherzo et Fantaisie, Op. 49 (7 minor)
Polonaise Op. 53. (A flat major)
Quatrième Ballade Op. 52.
Allegro de Concert Op. 46.
5. Moszkowski - Caprice Espagnol op. 37
A.T. { Scherzo - Valse Op. 40
Valse Op. 34.
6. Liszt - Barcarolle Op. 27 no 1.
(a) Rhapsody No. 12
(b) Ballade No 2, (B minor)
(c) Rigoletto Paraphrase.

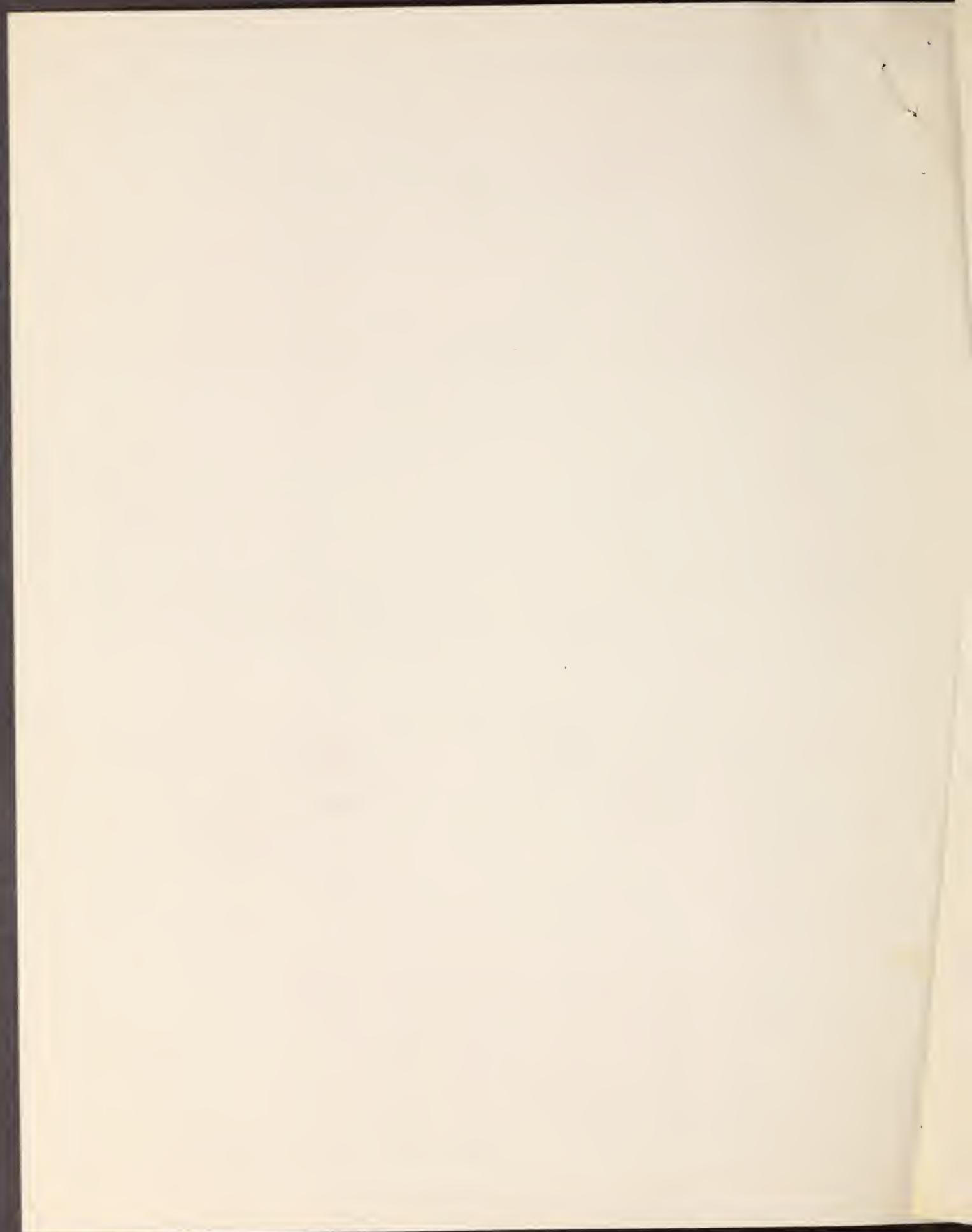


7. Stephan Heller - La Truite. Caprice Brillant Op. 33.
8. Schubert ~~etc~~ - Impromptu Op. 90, no. 3. (in G.)
9. Arensky ~~etc~~ - Etude Op. 36, no. 13. (F#)
10. Ludwig Schytte - Sonata Op. 53.

P.S.

Perhaps numbers not on L. T. C. M. grade might
be crossed out and the list returned

W. R. F.



MIDDLERY
MUSIC STUDIES

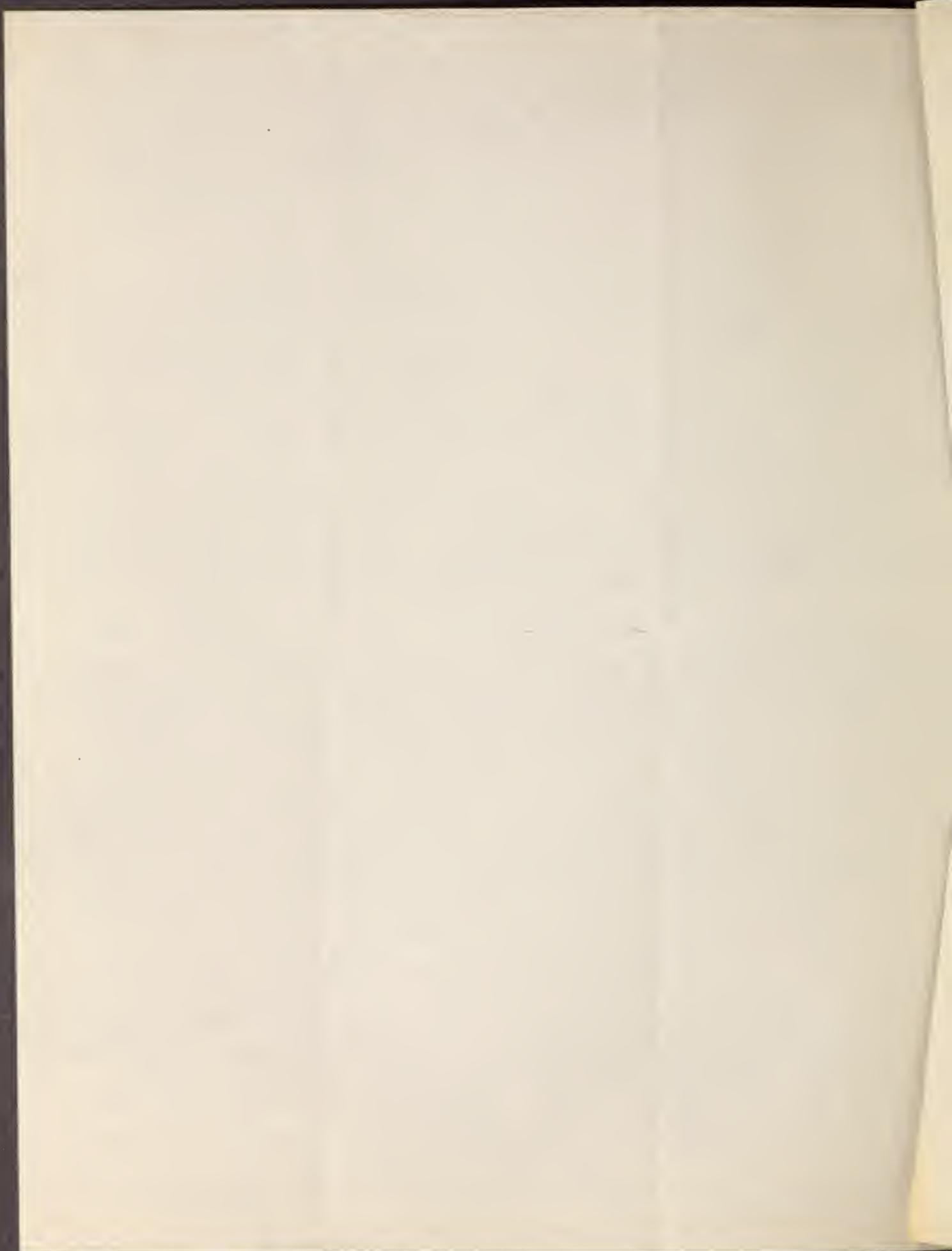
Monday Feb 9.

My dear Ray

Your very interesting letter to hand first of all I must say how much I admire your attitude it is a big task but far from impossible. Of the two courses I should personally choose the R.T.C.M. 1st as being the most interesting, + 2nd the most useful to a future professional course. The M.Mus. is nice for University & Teachers College work, if it were not for my eyesight I would love to do some such work but I cannot stand the眼 strain caused by close + long attention to the printed page.

I have studied the syllabus + you are correct in your statements. It does not say Bach + Beethoven are compulsory but I am convinced the authorities would not consider a 'list' to be well balanced without them being included. Most of Mozart's minuettos are too thin in harmonic construction for the exam except the Concerto work.

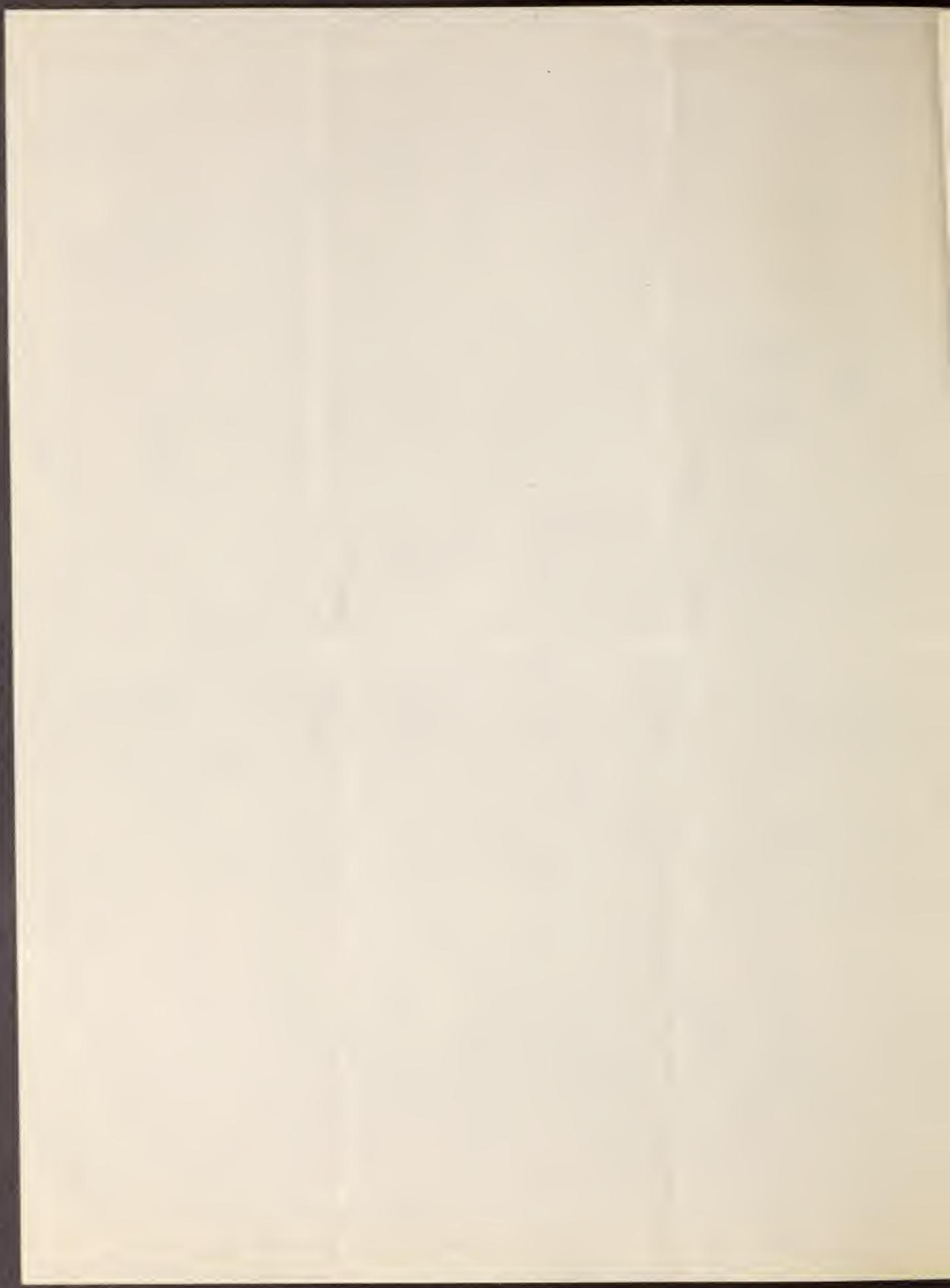
Your list is good + I think Mrs. Hebbdens idea of asking Sir Ernest's opinion on same sounds O I do not think I would offer to suggest alterations at the moment. You can in you say get the S.S. General technical equipment well



enriched & this will certainly help now that you
have the time. Conditions are so unusual to-day
that one is really at a loss to decide what is
best for the future. As regards the military I am
informed by a friend (An Officer in the Royal Corp at
Ottawa) that they need Officers in our division, but
it would be compulsory to take the Brockville Course
and from his own description of (night marches +
full battle equipment + gas masks) I am convinced
I could not stand up to it, & here again the question
of my Eyes would come up + age.

Well we must endeavor to do our best as we see it at
the moment & I congratulate you upon your efforts, for I
am afraid Brockville, even for you, would be a far
different thing to Summer Camps.

If we remember to the younger students to true many
I have, are now far better players & all round
musicians than my masters were in their day - the
Students to day have so many chances - look at Organists -
when I was a Student - if I got 2 hours at the Church
each week, it was wonderful & I had to provide a blower
Last year I took a Student the lot 4-5 hours at
the church Organ every day, think that over. No
wonder we get better technique etc - provided of
course the Student is serious - I used to go +
play little services at several churches just to get



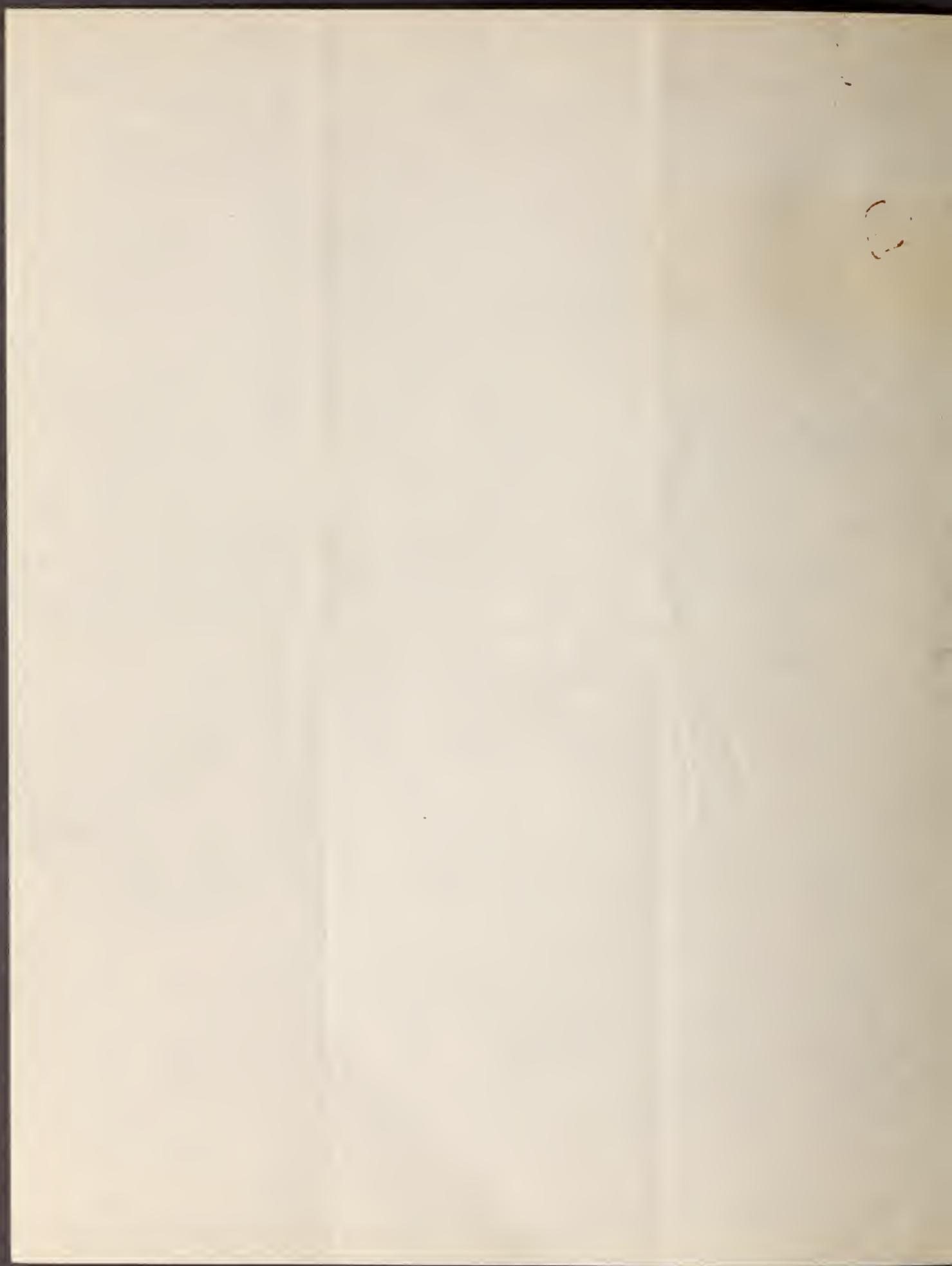
the practice. There was not one blown by power
in the Town.

Well Ray I wish you lived nearer so that we
could talk things over more often. Shall try to
come over if I get the chance. But owing to present
conditions my teaching is "all over the lot" & it is
so difficult to get a regular time table.

Phil joins me in sending love to you
both. Special pencil - pen or blank
at moment.

Always Your sincere friend

Ghast



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Ronald: Under the new Copyright Act, copyright in an original work is obtained through authorship, without performing any formalities. If you wish to obtain a copyright you may apply to the Commissioner of Copyright, Ottawa, for information and a copy of the act. The cost of registration is \$3 for each copyright obtained.

6 Sheets

81" x 99"

6 Pillow Ca

45" x 36" heavy gu

ELIZABETH
MUSIC STUDIOS

My dear Ray

We were delighted to have such a nice visit with Roy and so glad that he was able to come in to see us.

Now re your enquiry I think it best for you to have the up-to-the-minute data on this, so write for a Calendar to the Toronto University. Stating you require the Mus.Bac requirements. There is some work allowed for theory done in A.T.C.M. I believe it relieves you of 1st year requirements.

Then many are now doing the University Extension D^r. Sherwood Course Chicago. The address I believe will be in the advertising

(D)

Section of Stud. This I understand
is quite a good practical course
However you will find there is
a great deal of ground to cover
and one difference in being
away from a large city is getting
to hear the Orchestral things one
has to study. & I really wonder
if in your case it would be worth
all the labor. I mean, would it
be better to develop your Sianefort
work. We will chat it over after
you get the details.

Excuse hurried note

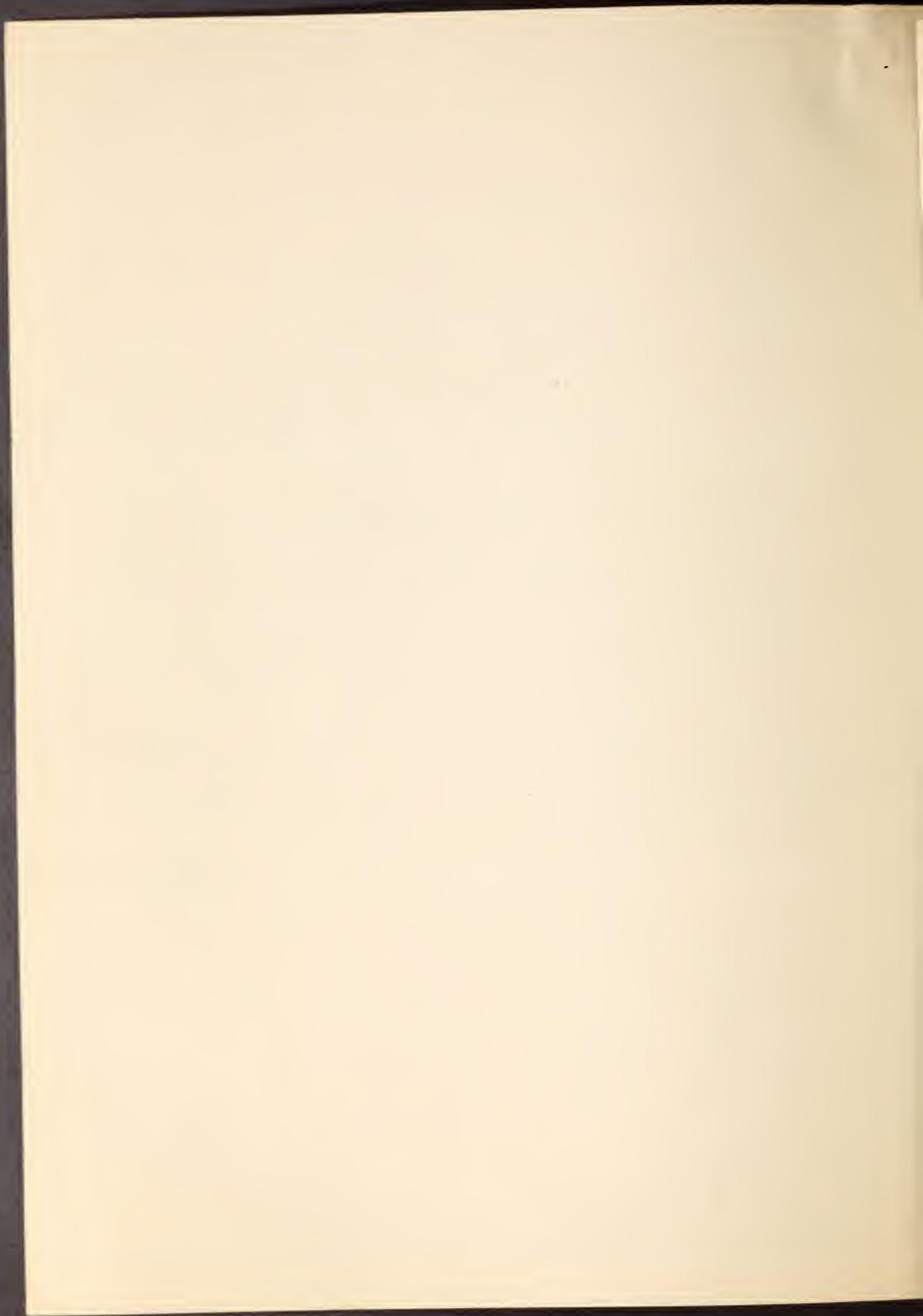
Always your friend
Ernest

A. A. MARTIN

INSPECTOR OF PUBLIC SCHOOLS
BRIGHTON, ONT.

Syllabus Committee

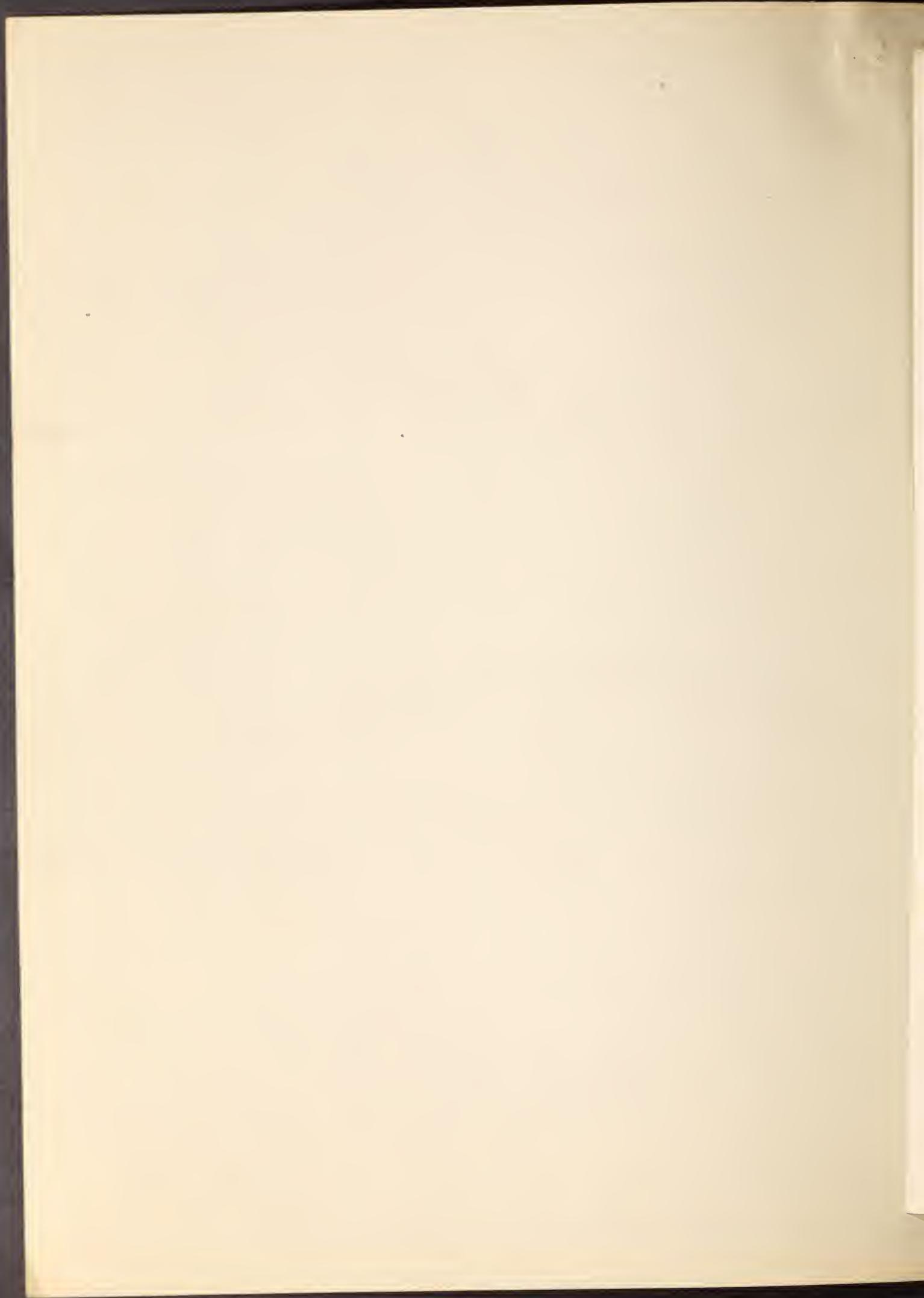
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W. Mc Kee Bingham, Cobourg
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Mrs. R. S. Martin, do.
J. H. Goldring, do.
Frank Parkinson, do.
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Norma Snider, do.
Frances Solomon, Brighton
Ruby Mc Cracker, do.
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A. A. MARTIN

INSPECTOR OF PUBLIC SCHOOLS
BRIGHTON, ONT.

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Margaret Atkinson, R. 1, Roseneath.
Wesley Wildman, Norwood.
Ernest Holdsworth, R. 2 Port Hope.



Brighton, Aug. 15th 1939.

Notice of Syllabus Committee Meeting.

A meeting of the Syllabus Committee of
the Northumberland Musical Festival
will be held in the Council Chambers at
Colbourg.

Monday evening, Aug. 21st at 7.30 O'clock
E.D.S.T.

for the purpose of preparing the Syllabus for 1940
Festival

Supervisors are requested to bring suitable music
for their particular departments.
As the aim of this Committee is to make the
1940 festival an outstanding success musically,
your keenest judgement and interest is essential
in choosing selections. Kindly give this work
consideration before the meeting.

A full attendance is requested.
Please be on time, as the undertaking is lengthy.
W.R. Freeman A.T.C.M.
Chairman of Syllabus Committee.

